



Victorian Certificate of Education 2013

ENGLISH AS AN ADDITIONAL LANGUAGE (EAL)

Written examination

Wednesday 30 October 2013

Reading time: 9.00 am to 9.15 am (15 minutes)

Writing time: 9.15 am to 12.15 pm (3 hours)

TASK BOOK

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Marks</i>
A – Text response	21	1	40
B – Writing in Context	4	1	30
C – Analysis of language use	2	2	30
			Total 100

- Students are to write in blue or black pen.
- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, rulers and an English and/or bilingual printed dictionary.
- Students are NOT permitted to bring into the examination room: blank sheets of paper and/or white out liquid/tape.
- No calculator is allowed in this examination.

Materials supplied

- Task book of 14 pages, including **Examination assessment criteria** on page 14.
- One answer book.

Instructions

- Write your student number and name on the front cover of the answer book.
- Complete each of the following in the answer book.
 - Section A: Text response
 - Section B: Writing in Context
 - Section C: Analysis of language use
- Each section should be completed in the correct part of the answer book.
- All written responses must be in English.
- If you write on a film text in Section A, you must not write on a film text in Section B.
- You may ask the supervisor for extra answer books.

At the end of the task

- Enclose any extra answer books inside the front cover of the first answer book.
- You may keep this task book.

Students are NOT permitted to bring mobile phones and/or any other unauthorised electronic devices into the examination room.

SECTION A – Text response**Instructions for Section A**

Section A requires students to complete **one** analytical/expository piece of writing in response to **one** topic (either **i.** or **ii.**) on **one** selected text.

Indicate the text selected and whether you are answering **i.** or **ii.**

In your response you must refer closely to **one** selected text from the Text list below.

For collections of poetry or short stories, **you may choose to write on several poems or short stories, or on one or two in very close detail, depending on what you think is appropriate.**

Your response will be assessed according to the criteria set out on page 14 of this book.

If you write on a film text in Section A, you must **not** write on a film text in Section B.

Section A is worth 40 marks.

Text list

1. *A Christmas Carol* Charles Dickens
2. *Brooklyn* Colm Tóibín
3. *Bypass: The Story of a Road* Michael McGirr
4. *Cat's Eye* Margaret Atwood
5. *Così* Louis Nowra
6. *Dear America – Letters Home from Vietnam* Edited by Bernard Edelman
7. *Henry IV, Part I* William Shakespeare
8. *In the Country of Men* Hisham Matar
9. *Interpreter of Maladies* Jhumpa Lahiri
10. *On the Waterfront* Directed by Elia Kazan
11. *Ransom* David Malouf
12. *Selected Poems* Gwen Harwood
13. *Stasiland* Anna Funder
14. *The Old Man Who Read Love Stories* Directed by Rolf de Heer
15. *The Reluctant Fundamentalist* Mohsin Hamid
16. *The War Poems* Wilfred Owen
17. *Things We Didn't See Coming* Steven Amsterdam
18. *Twelve Angry Men* Reginald Rose
19. *Will You Please Be Quiet, Please?* Raymond Carver
20. *Wuthering Heights* Emily Brontë
21. *Year of Wonders* Geraldine Brooks

1. *A Christmas Carol* by Charles Dickens

- i. 'Scrooge must experience both love and grief before he can change his ways.'
Discuss.

OR

- ii. "This boy is Ignorance. This girl is Want."
'*A Christmas Carol* contains lessons not only for Scrooge, but for the society of Dickens's day.'
Discuss.

2. *Brooklyn* by Colm Tóibín

- i. 'In both Ireland and Brooklyn, Eilis feels that her life is controlled by others.'
Discuss.

OR

- ii. 'In Tóibín's novel, the migration experience profoundly affects those who stay as well as those who leave.'
Discuss.

3. *Bypass: The Story of a Road* by Michael McGirr

- i. 'The journey offers McGirr the opportunity to gain insights, not only to make observations.'
Discuss.

OR

- ii. "The road is a monument to restlessness."
'*Bypass: The Story of a Road* explores the restlessness of those who have travelled this road.'
Discuss.

4. *Cat's Eye* by Margaret Atwood

- i. How does *Cat's Eye* show the importance of family in personal development?

OR

- ii. '*Cat's Eye* shows how difficult it can be for people to come to terms with their past.'
Discuss.

5. *Così* by Louis Nowra

- i. 'The women in *Così* are realistic about themselves and their world: the men are not.'
Discuss.

OR

- ii. 'In *Così*, the Vietnam War is not the only conflict that affects the characters.'
Discuss.

6. *Dear America – Letters Home from Vietnam* edited by Bernard Edelman

- i. 'It is the use of letters that makes this account of the Vietnam War so powerful.'
Discuss.

OR

- ii. 'These letters reveal the heroism of ordinary men and women during the Vietnam War.'
Discuss.

7. *Henry IV, Part I* by William Shakespeare

- i. 'It is in the prince's generosity of spirit that we see the beginnings of true kingship.'
Do you agree?

OR

- ii. 'The play shows that there are many ways of being a rebel.'
Discuss.

8. *In the Country of Men* by Hisham Matar

- i. 'In the world of Suleiman's childhood, there is no place for innocence.'
Discuss.

OR

- ii. How does the dominance of men affect Suleiman while he is growing up?

9. *Interpreter of Maladies* by Jhumpa Lahiri

- i. Discuss Lahiri's use of symbols in the telling of her stories.

OR

- ii. 'Lahiri's stories leave the reader with a sense of sadness.'
Discuss.

10. *On the Waterfront* directed by Elia Kazan

- i. Terry says, "Quit worrying about the truth ..."
In *On the Waterfront*, how important is the truth?

OR

- ii. 'It is Edie Doyle, with her sense of right and wrong, who is responsible for the changes that take place in *On the Waterfront*.'
Do you agree?

11. *Ransom* by David Malouf

- i. "Look, he wants to shout, I am still here, but the *I* is different."
How does Priam change?

OR

- ii. '*Ransom* shows that in war there is great brutality, but there is also honour.'
Discuss.

12. *Selected Poems* by Gwen Harwood

- i. 'Harwood's use of personal reflections is what makes her poetry so appealing.'
Discuss.

OR

- ii. 'Harwood's poetry explores the experiences of women in society.'
Discuss.

13. *Stasiland* by Anna Funder

- i. 'It is individual acts of resistance that make *Stasiland* so engaging.'
Discuss.

OR

- ii. "This society, it was built on lies ..."
Why does Funder find it so difficult to uncover the truth?

14. *The Old Man Who Read Love Stories* directed by Rolf de Heer

- i. '*The Old Man Who Read Love Stories* is more about Antonio's need to make amends than about his search for love.'
Do you agree?

OR

- ii. 'In the film, the jungle has very different effects on different characters.'
Discuss.

15. *The Reluctant Fundamentalist* by Mohsin Hamid

- i. 'Changez's personal life is deeply affected by politics and his own political views.'
Discuss.

OR

- ii. To what extent does Changez's relationship with Erica affect him and his later choices?

16. *The War Poems* by Wilfred Owen

- i. 'In Owen's war poems, the reader is brought face-to-face with the soldiers' experiences.'
Discuss.

OR

- ii. 'In Owen's war poems, the imagery leads us to focus more on the living than the dead.'
Discuss.

17. *Things We Didn't See Coming* by Steven Amsterdam

- i. 'Amsterdam creates a world that is both familiar and unfamiliar.'
Discuss.

OR

- ii. 'In *Things We Didn't See Coming*, it is companionship that keeps people going.'
To what extent do you agree?

18. *Twelve Angry Men* by Reginald Rose

- i. 'In reaching a verdict, the jurors reconsider both their understanding of the case and their understanding of themselves.'
Discuss.

OR

- ii. "It's not easy for me to raise my hand and send a boy off to die without talking about it first."
'The 8th Juror is the only member of the jury who values the life of the boy who is on trial.'
Do you agree?

19. *Will You Please Be Quiet, Please?* by Raymond Carver

- i. 'In Carver's stories, very little seems to be happening.'
Discuss.

OR

- ii. 'It is difficult to feel compassion for Carver's characters.'
To what extent do you agree?

20. *Wuthering Heights* by Emily Brontë

- i. 'It is not only love that determines the behaviour of characters in this novel.'
Discuss.

OR

- ii. 'Heathcliff's obsession makes a monster of him.'
Discuss.

21. *Year of Wonders* by Geraldine Brooks

- i. 'The novel explores how people reveal unexpected qualities under pressure.'
Discuss.

OR

- ii. 'It is Mompellion's own needs, not the needs of the community, that drive him to propose the isolation of the village.'
Discuss.

END OF SECTION A

SECTION B – Writing in Context**Instructions for Section B**

Section B requires students to complete an extended written response.

Indicate the Context and write the text you have chosen in the answer book.

In your writing, you must draw directly on ideas suggested by **one** of the **four** Contexts.

Your writing must draw directly from the selected text you have studied for this Context and be based on the ideas in the prompt.

Your response may be an expository, persuasive or imaginative piece of writing.

If you write on a film text in Section A, you must **not** write on a film text in Section B.

Your response will be assessed according to the criteria set out on page 14 of this book.

Section B is worth 30 marks.

Context 1 – The imaginative landscape

One Night the Moon Directed by Rachel Perkins

Peripheral Light – Selected and New Poems John Kinsella

The View from Castle Rock Alice Munro

Tirra Lirra by the River Jessica Anderson

Prompt

‘Our surroundings can be both threatening and comforting.’

Task

Complete an extended written response in expository, persuasive or imaginative style. Your writing must draw from the selected text that you have studied for this Context and explore the idea that **‘our surroundings can be both threatening and comforting’**.

OR

Context 2 – Whose reality?

Death of a Salesman Arthur Miller

Spies Michael Frayn

The Lot: In Words Michael Leunig

The Player Directed by Robert Altman

Prompt

‘Losing touch with reality is often dangerous.’

Task

Complete an extended written response in expository, persuasive or imaginative style. Your writing must draw from the selected text that you have studied for this Context and explore the idea that **‘losing touch with reality is often dangerous’**.

OR

Context 3 – Encountering conflict

Life of Galileo Bertolt Brecht

Paradise Road..... Directed by Bruce Beresford

The Quiet American Graham Greene

The Rugmaker of Mazar-e-Sharif Najaf Mazari and Robert Hillman

Prompt

‘Conflict of conscience can be just as difficult as conflict between people.’

Task

Complete an extended written response in expository, persuasive or imaginative style. Your writing must draw from the selected text that you have studied for this Context and explore the idea that **‘conflict of conscience can be just as difficult as conflict between people’**.

OR

Context 4 – Exploring issues of identity and belonging

Growing up Asian in Australia Edited by Alice Pung

Skin..... Directed by Anthony Fabian

Summer of the Seventeenth Doll Ray Lawler

The Member of the Wedding Carson McCullers

Prompt

‘Sometimes we need to accept change in order to grow.’

Task

Complete an extended written response in expository, persuasive or imaginative style. Your writing must draw from the selected text that you have studied for this Context and explore the idea that **‘sometimes we need to accept change in order to grow’**.

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SECTION C – Analysis of language use**Instructions for Section C**

Section C consists of **two** parts.

Parts 1 and 2 are equally weighted.

Carefully read the material on pages 12 and 13 and then complete **both** parts 1 and 2.

Your response will be assessed according to the criteria set out on page 14 of this book.

Section C is worth 30 marks.

TASK**Part 1**

Write a note-form summary of the newsletter that is found on pages 12 and 13.

Your response must be in **note form**. Do not use complete sentences.

Part 2

Write a piece of prose that explains how language and visual features have been used in the newsletter to attempt to persuade the readers about **three** of the main points in the newsletter.

Background information

The residents in a community have been discussing possible future uses for an area of land that has not been used since the closure of a railway line. The local city council owns the land and will decide how the land should be used. The Grow Slow Garden Group has proposed that the land be used for a community garden.

The leader of the Grow Slow Garden Group has produced a newsletter, as shown on pages 12 and 13. Before the council's decision is made, this newsletter will be distributed to every household in the local area.

Getting our future back on the rails – slowly

As everyone knows, the Council is about to decide what to do with the disused railway yards near our city centre. At present this land is just an ugly place where some inconsiderate people dump rubbish. Everyone has had the chance to suggest ideas, including those people who want the land fenced and concreted over to use for skateboarding or for yet another car park. We hope the Council will decide in favour of a community garden.

However, there has been a lot of misinformation and misguided comment. This newsletter aims to correct any misunderstanding and give you accurate information.

Some people who object to the proposed garden seem to think the idea comes from a radical group of environmentalists. There's nothing extreme about the Grow Slow group and we are proud to be contributing to a greener Australia. In fact it's time the Council took notice of international trends and approved our plan to transform this shockingly neglected wasteland into fresh, natural land.

This is a forward-thinking Council and it has the chance to bring us up to date with the rest of the world. City farms and cooperative, shared gardens are common in other countries. And they can be surprisingly productive. It might seem like a hobby but these small gardens provide a lot more than just recreational activity. It's estimated that the number of people who eat food grown in urban farms or community gardens is in the hundreds of millions across the globe.

There are also some who think our idea is just a passing fashion. Community gardening is not just a passing fashion. During the Second World War, everyone in Britain was encouraged to 'Dig for Victory' by growing vegetables in every bit of spare land – backyards, nature strips and vacant land were all dug up in the struggle to keep families fed. In the crisis of war, people suddenly understood that their society was vulnerable if they couldn't produce their own food.

In more recent times in Britain the Queen herself has converted some land at Buckingham Palace into a food garden, just as it was during the war when she was young. And in America the First Lady has started growing food in the grounds of the White House.

Now, 70 years after the Second World War, we are facing a different sort of crisis. It is obvious that the vegetables that arrive on your family's table by the 'slow' method, grown from seed in your own local garden, are going to be better for

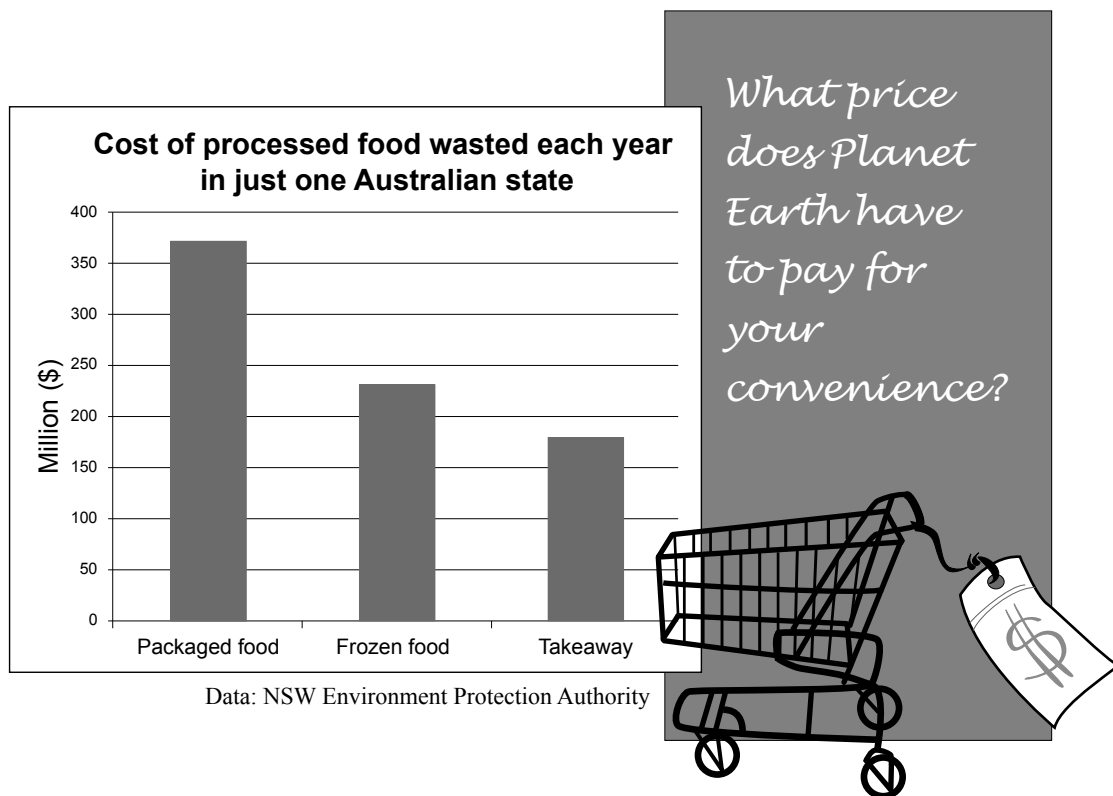


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Poster displayed in Britain in World War II

your health. What some people don't see is that when we grow our own fresh food, it is much less likely to be wasted or thrown out. When you've grown your own food, you value it. If there's too much to eat, you don't throw it out: you share with others. So everybody benefits.

People are used to making many trips to the shops in their many cars to buy processed or packaged food. They are used to hopping into their cars to get takeaway food for their families too. Not only are these car trips bad for the environment but convenience food carries a hidden price tag because a lot of it becomes waste in a rubbish bin. This adds to environmental damage.



We can't go on like this. It's time we started to grow and use fresh food in a way that will benefit our planet, as well as ourselves.

And let's not forget the many other benefits from the activity of gardening. A lot of primary schools now have food gardens because they are a great way to learn. Most of us can remember our Dad or Grandfather showing us how to put seeds in the earth and to water them in. We might remember the satisfaction of our first home-grown vegetables. Our kids spend far too much time indoors and nothing could be healthier for them than doing some physical work in the fresh air. Learning how to grow their own food might help them and others to survive if there is a food shortage in the future. And they'll get to know their neighbours. Community gardening is for everyone. There is always plenty to share and nothing says 'friendship' like a gift of home-grown fresh food.

So to you, the community, we say join in! Tell the Council you support the idea and help us make this a success. It is a rare chance for all of us to get together and work towards the same goal, to 'Dig for Victory' again – this time for a healthier future for ourselves, our children and our planet.

Examination assessment criteria

The examination will address all the criteria. Student responses will be assessed against the following criteria.

Section A – Text response

- detailed knowledge and understanding of the selected text, demonstrated appropriately in response to the task
- development in the writing of a coherent and effective structure in response to the task
- control in the use of expressive and effective language appropriate to the task

Section B – Writing in Context

- understanding of the ideas and/or arguments relevant to the prompt/stimulus material
- effective use of detail from the selected text as appropriate to the task
- development in the writing of a coherent and effective structure in response to the task, and appropriate to the purpose, form and audience
- control in the use of language appropriate to the purpose, form and audience

Section C – Analysis of language use

- understanding of the ideas and points of view in the material presented
- analysis of ways in which language and visual features are used to present a point of view and to persuade readers
- control of the mechanics of the English language to support meaning